

Heitor VILLA-LOBOS

ARIA

DE LA

BACHIANAS BRASILEIRAS N°5

pour Soprano et Ensemble de Violoncelles

Adaptation pour Guitare solo
de
ROLAND DYENS

EDITIONS HENRY LEMOINE

24, RUE PIGALLE – 75009 PARIS

Tous droits de reproduction réservés pour tous pays.

© Copyright 1992 by Editions Henry Lemoine

Bachianas Brasileiras Nr. 5 by Heitor Villa-Lobos

© Copyright 1948 (Renewed) Associated Music Publishers, Inc.

ARIA
de la
BACHIANAS BRASILEIRAS N°5
pour Soprano et Ensemble de Violoncelles

H. VILLA-LOBOS (1938)
Adaptation
pour Guitare solo: R. DYENS

Andante*

(Ton original:
La m.)
Guitare Solo

rit.

nat. *mp*

p

nat. *p*

HXIII XII

(m.d.)

(nat.)

C II

pizz. III

mf

m i

(nat.)

(nat.)

pizz.

(sempre pizz.)

* Mouvement mieux adapté à la guitare solo que l'Adagio original.

Bachianas Brasileiras Nr. 5 by Heitor Villa-Lobos

© Copyright 1948 (Renewed) Associated Music Publishers, Inc.
International Copyright Secured. All rights reserved.

25 189 H.L.

rit. pociss.

a tempo

ϕI

ϕII

Allargando

CII

$\phi II - \phi IV$

CVII

ϕV

ϕVII

nat.

nat.

$m f$

ϕVII

$\phi VIII$

gliss.

ϕVII

gliss.

ϕVII

ϕIII

ϕV

gliss.

ϕIII

ϕIII

ϕIII

ϕIII

Allarg.

CII

a tempo

$m f$

pizz.

(nat.)

i m

* Rythme original:  Exécution quasiment impossible dans ce contexte.

(nat.)

Allarg.

(sim.)

a tempo

p

nat. *pp*

(5)

(5)

pp

(5)

(6)

(5)

fv

rit. poco

a tempo

I

C II

pizz.

pizz.

C III

mf

nat.

pizz.

rit. pocis. *a tempo*

CII

rall. CII a tempo (C I) Più mosso
f sub. nat. rall.

ten. CVII CVII ten.

ten. ③ C VI CIV CII ten. CII

6

Poco string.

ten. * ② CVII *rall.*

VII

a tempo *rall.*

CVII

a tempo *rall.*

CVII *a tempo (meno)* *rit.* *rall.*

a tempo *mf*

Largo, liberamente

ppp poco vib.

Tempo I

sur la touche (XII)

Musical score page 7, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp. The bottom staff is in common time (indicated by '4') and has a key signature of one sharp. Measure 1 starts with a dotted quarter note followed by eighth-note pairs. Measure 2 begins with a sixteenth note followed by eighth-note pairs. The dynamic 'p' is indicated at the start of measure 2.

Musical score page 7, measures 3-4. The top staff continues with eighth-note pairs. Measure 4 includes performance instructions: 'rit. poco' above the notes, 'a tempo' above the bass line, and 'pizz.' below the bass line. The dynamic 'mp' is indicated at the end of measure 4. Below the staff, the instruction 'Quittez progressivement la touche.' is written.

Musical score page 7, measures 5-6. The top staff shows eighth-note pairs. Measure 6 includes 'pizz.' and 'nat.' markings. The bottom staff shows eighth-note pairs.

Musical score page 7, measures 7-8. The top staff shows eighth-note pairs. Measure 8 includes 'rit. pocis.' and 'a tempo' markings. The dynamic 'f' is indicated at the start of measure 8. The key signature changes to C major (indicated by 'C II').

Musical score page 7, measures 9-10. The top staff shows eighth-note pairs. Measure 10 includes 'Allarg.' markings with '3' over the notes. The dynamic 'a tempo' is indicated. The bottom staff shows eighth-note pairs. Measure 10 includes 'Allarg. molto' markings with '3' over the notes. The dynamic 'pp' is indicated. The key signature changes to C major (indicated by 'C II').